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ON THE STRAND
By B. J. Blommers

ART NEWS FROM THE OLD WORLD

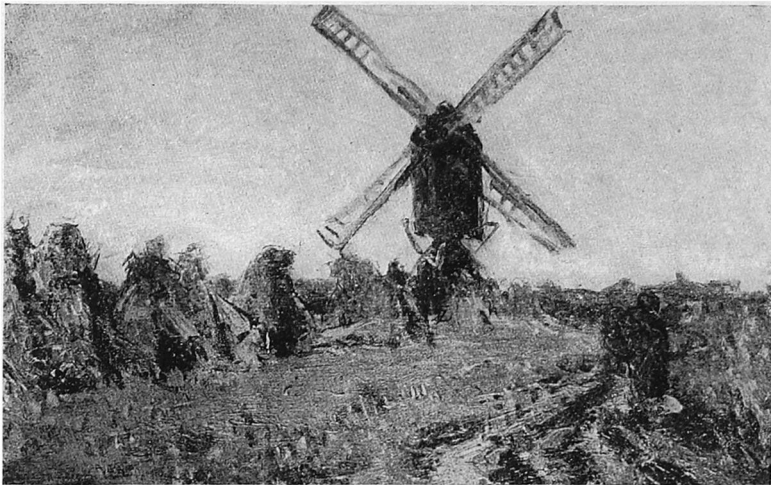
✿ The sales of Academy pictures during the exhibition at Burlington House show a great improvement over those of last year when the war and the coronation of the king combined to reduce the aggregate sales to £10,456. This year the total realized was £20,177, the highest since 1899. This sum does not include pictures and portraits painted on commission or disposed of privately. It includes only pictures marked for sale on the catalogue and sold on private view. Such sales number 115, including seven oil-paintings, three miniatures, eighteen in black-and-white, and ten pieces of sculpture. Among the biggest prices for oils was that paid for Napier Hemy's sea-piece "Youth," which brought £1,280, the highest priced canvas sold. Anesby Brown's "Coming Day" sold for £630; Sir Ernest Waterlow's "Warkworth Castle," £800; La Thangue's "Mowing Bracken," £600; Violet's "Provence," £600; C. E. Perugini's "Silver Tresses," £500; his "Faith," £400; Blair Leighton's "Alain Chartier," £600; and David Murray's "Country of Constable," £630.

✿ England is doing what she can to afford young people some of the advantages offered them in Germany in the way of arts and crafts. The County Council of London manages a Central School of Arts and Crafts in Regent Street under Professor W. R. Lethaby, a writer on the applied arts, whose books are well known in the United States. He has seven hundred and fifty students under him, many of whom are

apprentices and journeymen in various trades. The class in book-binding shows work of a high grade, and certain pupils exhibit fine cabinet work with carvings and enamels. Another branch well represented is silversmithing, and there are scattered exhibits of brass and copper work, illuminated manuscripts, and embroidery. At this school manufacturers find workmen and workwomen who show talent, and their employees continue to study at the night schools, perfecting themselves in drawing and modeling and having the advantage of the criticism and advice of the teachers. The school was founded in 1896. Last year there were 1,008 entries. It has outgrown its present accommodations, and a permanent building is now planned for a site allotted by the County Council on Southampton Row.

✱ Mezzotints after the British portraitists keep to the high figures noted during recent years. The engraving of Romney's "Hon. Mrs. Beresford," by J. Jones, in the first state with full margins and before inscription, went, at a recent sale, for \$1,300; the same painter's "Henrietta, Countess of Warwick," by J. R. Smith, first state, with uncut margins, brought \$1,400, and two examples of Hoffner's "Mrs. Michael Angelo Taylor as Miranda," by W. Ward, brought \$1,500 each. The latter is a full-length portrait. At the same sale Durer's "Melencolia" went for \$350, his "Knight and Death" for \$340, and Rembrandt's "John Leitma" for \$575.

✱ M. Carriere's masterpiece, "The Dead Christ," has at last found a place in the Luxembourg Museum. French artists and critics long



WINDMILL IN NORTH BRABANT
By B. J. Blommers

ago appealed to the government to secure this beautiful work, but only seven thousand francs was voted for the purpose. As the price demanded was five times this amount, and no rich amateur volunteered to complete the sum, several artists started a subscription list. The deficit has just been met and the picture purchased.

✱ According to an English authority the youth of Britain who has a liking for art has a choice of two hundred and fifty schools and sixteen hundred art classes conducted at the expense of the state. His next step is the Royal College of Art at South Kensington, which is also under the Board of Education. Art teachers are formed here, but other students can enter on payment of sixty-five dollars a term if they pass the tests. There is the state school in London at University College. The Royal Academy schools have a five-year course. The last report of the examiners at the Victoria and Albert Museum (South Kensington) shows that 5,722 works were entered for competition out of 41,510 sent up to London for examination. Birmingham took seventy-four prizes, of which nineteen are for jewelry and metal work. The report takes a shot at a modern fashion by the remark: "We regret to notice the pernicious influence in some of the designs of that modern phase of work which has been called L'Art Nouveau." The rebuke has struck very close home, for the Victoria and Albert



THE WORKSHOP
By B. J. Blommers



REST ON THE BEACH

By B. J. Blommers

Courtesy of W. Scott Thurber

Museum has been acquiring of late a good many specimens of the modern art to which the examiners attribute a "pernicious influence."

✿ Some English architects have begun a discussion as to the possibility and wisdom of allowing architects to "sign" the buildings they design by means of some tablet affixed to the structure. Painters sign their pictures. Why should not architects who make pictures in brick and stone, often far more durable than those upon canvas, be allowed to do so? Objections are made upon the ground that such tablets might be considered as contrary to the etiquette of a profession which deprecates self-advertisement. But the painter's signature might be considered an advertisement to the effect that any one liking certain pictures may get more of the same kind by applying to the signer. In some French and German cities the municipal authorities award a certain number of prizes every year to the architects and builders of successful houses, placing a small tablet announcing the award upon the structure. In Paris the owner of a building so distinguished is exempted from certain taxes for three years. The architects of important public buildings are likely to be fairly well known in the community, but it is sometimes difficult to discover the names of the designers of effective business structures and dwellings.

To the lay mind there does not seem to be any valid objection to such a scheme as that proposed, and its possible benefits may be great.

✱ A member of the association which is managing the autumn salon recently said: "Our great desire is to establish the society on a truly democratic basis, leaving the least possible room for coteries and their injustice. The rules will be drawn up in such a way as to prevent the formation of cliques, which corner all the advantages and honors and bar the way to young talent. The committee will be selected by lot from among the members of the society, which, in addition to painters, will include well-known collectors and art critics. We are of opinion that such critics who have supported the movements of the advance guard and patrons of art who serve its cause by their moral and pecuniary support, should have a place on the jury."

✱ Art dealers, and those who exhibit galleries of pic-

tures, will learn with surprise that according to British law the placing of a label "Sold" on a picture renders the proprietor of the gallery or the manager of the exhibition liable for the price at which the artist has agreed to sell it. G. C. Haite, of London, had a picture in a gallery which attracted the notice of a buyer. He began negotiations for its purchase, but before terms were arranged the dealer placed "Sold" on the picture. Eventually, however, the buyer withdrew his offer.



SISTER'S CARE
By B. J. Blommer

Mr. Haite sued for the value of his picture on the ground that the label may have deterred other prospective purchasers from inquiring. "Black and white in England means Phil May," once wrote Whistler, and in that phrase was summed up the general opinion of the genial comic artist who recently passed away after a protracted illness at his Camden Hill residence. Since the death of Du Maurier,



THE FIRST SMOKE
By Phil May

May was virtually unrivaled. His work in *Punch* and the *Graphic* added much to his popularity, and good critics named him with Leech, Keene, and Tenniel. The peculiar characteristic of May's work was the elimination of every line which could possibly be regarded as superfluous. "Concise and incisive" described his sketches. He reduced the art of line drawing to the mathematical problem of using the fewest strokes. With twelve touches of his pencil he could convey the whole character of any figure he might see. His ability to catch a type and put it on paper was little short of marvelous. His field was largely that of the slums and gutters.

His humor was unique and his ideas original. Phil May, as a reviewer said at the time of his death, has with much truth been called "the Hogarth of Costerdom." He belonged to the new school of humorists, and was one of the group of clever modern artists that has had so much to do with the extraordinary development of black and white. It mattered not what subject May elected to portray, he was always entertaining, breezy. His humor was frank and pungent, his lucid expressions of truth one of his chief attractions. His works show that he had the ability to obtain good effects with what is seemingly, small labor, yet each stroke has been seriously considered. His draftsmanship was virile, direct; and above all else, his fundamental knowledge of his art gained for him an enviable position among present-day illustrators. His drawings for "Gutter-Snipes" are familiar to old and young alike, and it is through this volume that he is best known to the denizens of the United



CARICATURE OF HIMSELF
By Phil May

States. His gamins are inimitable. They amuse and please afresh at each viewing. They will never be classed among types that only amuse for the moment. He knew his models intimately and presented them authoritatively. They are the flesh and blood habitués of London streets. He pictured them at their games, vocations. The entire series is amazingly clever. His "Arrys and 'Enerys," his little "Arriets" with their wisps of hair, his fops, cabmen, "fairies," bootblacks, "mudlarks" picking up coppers, his children playing "honeypots," and see-saw, pegging top, boys taking



PEN DRAWING
By Phil May

their first smoke, are among the best and most truthful portraits of children types yet produced. Among all the hundreds upon hundreds of drawings given the world by May there is not one that requires a line or word of explanation. They tell their stories, dramas, forcefully, succinctly. For the most part, his works were produced for a newspaper, which lives, so to speak, but a day, but because of the human interest in them they will live and keep ever fresh the spirit of their producer. ♣ Nottingham (England) Art Museum has recently been enriched by fine examples of sculptural art by the terms of the Holbrook bequest. Under the will of the late W. Holbrook the sum of about nine thousand

dollars was bequeathed for the erection of memorials to the Nottinghamshire poets, Lord Byron, Henry Kirk White, William and Mary Howitt, Robert Millhouse, Thomas Miller, and Philip James Bailey, "for the benefit and edification of the inhabitants of Nottingham." Careful discrimination has been used in the selection of sculptors, and the memorials have been executed with great success. George Frampton, R. A., has executed a beautiful bas-relief in bronze to the memory of William and Mary Howitt; Albert Toft had the good fortune to model a bust from life of the veteran poet, William James Bailey; Oliver Shepherd executed the bust of Henry Kirk White, and Alfred Drury the Byron memorial. The Miller and Millhouse memorials have not been made.

♣ An important addition has lately been made to the sculpture of the Renaissance period in the Louvre—a Madonna by Agostino di Duccio (1418-1498). It comes from a small chapel in Beauvoisis, where it was placed early in the nineteenth century by General de Bonnières de Wierre, who brought it from Italy. The Louvre has also acquired the famous bas-relief in marble from the Collection Rottier, representing Scipio, formerly attributed to Leonardo da Vinci.

REVIEWS OF RECENT BOOKS

✱ Students and lovers of the fine arts will find "Pictorial Composition," by H. R. Poore, recently published by the Baker & Taylor Company, a most valuable handbook. While in a sense it may be taken as a guide to the practitioner in art, it is primarily a work designed to explain to professionals and laymen alike the principles underlying pictorial composition. Mr. Poore speaks with the authority of an experienced artist, and he has wisely avoided lumbering his pages with a mass of technical details that would discourage and repel the reader rather than interest and inform him.

The book is professedly addressed to three types of art workers—the student of painting, the amateur photographer, and the professional artist. The timeliness and value of the work may readily be seen from the fact that while the student has been abundantly supplied with aids to decorative art, he has had furnished him very little concerning pictorial composition. It is lamentable how few people, even in cultured circles, are competent to pass a critical judgment on a work of art, to state wherein lie its excellencies or defects. A careful study of Mr. Poore's work will do much to banish this ignorance and incompetence, since he considers carefully the whole subject of pictorial composition and gives succinctly and clearly the reasons underlying different kinds of arrangement and the ends to be attained by them.

The question of balance has never been reduced to a theory or a stated set of rules which could be sustained by anything more than example, which, as a working basis, must require reconstruction with every change of subject. The work, therefore, is not a "how-to-do" book, and while the author is often argumentative he is never didactic. He simply sets forth well-digested views and supports them with an abundance of illustration, both textually and pictorially. To the general reader the volume will be of especial interest as explaining the *reasons* in picture



CARICATURE OF HIMSELF
By Phil May